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**GUITAR**  
WITH TABLATURE  
NOTE-FOR-NOTE  
TRANSCRIPTIONS

GUITAR • VOCA

# Best of Ronnie James Dio



**ARTIST**  
APPROVED



# Best of Ronnie James Dio



This book was approved by Ronnie James Dio

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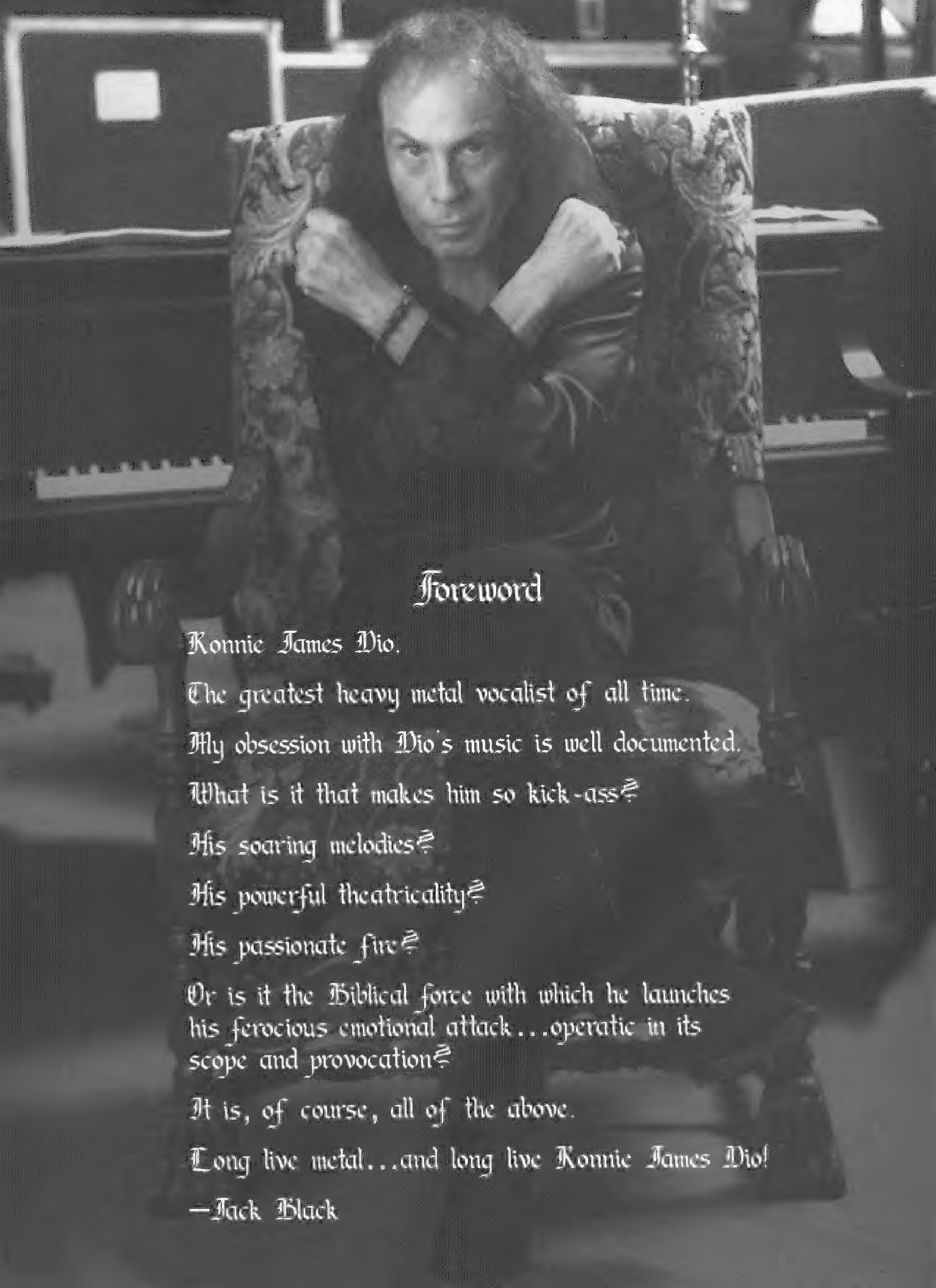
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A black and white photograph of Ronnie James Dio sitting in a patterned armchair. He has long dark hair and is wearing a dark sweater. He is looking directly at the camera with a serious expression. His hands are clasped in front of him. The background is slightly out of focus, showing what appears to be a desk or table with some papers and a lamp.

## Foreword

Ronnie James Dio.

The greatest heavy metal vocalist of all time.

My obsession with Dio's music is well documented.

What is it that makes him so kick-ass?

His soaring melodies?

His powerful theatricality?

His passionate fire?

Or is it the Biblical force with which he launches his ferocious emotional attack...operatic in its scope and provocation?

It is, of course, all of the above.

Long live metal...and long live Ronnie James Dio!

—Jack Black





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# DON'T TALK TO STRANGERS

Words and Music by  
Ronnie James Dio

## Intro

Slow Rock ♩ = 60

\*Dm7(no3rd) B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Whispered: Don't talk to strang -

Gtr. 1 (12-str. acous.)

Riff A

mp

let ring throughout

End Riff A

TAB

0 2 1 0 2 1 0 0 3 1 0 3 1 0 1 3 0 1 2 0 3 0 2 1 0 2 1 1

\*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

ers. Hmm, hmm, hmm.

## Chorus

Gtr. 1: w/ Riff A (5 times)  
Dm7(no3rd)

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't talk to strang - ers, 'cause they're on - ly there to do you harm.

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't write in star - light, 'cause the words may come out real.

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't hide in door - ways, you may find the key that o - pens up your soul.

Riff A1

Gtr. 2 (elec.)

mp

w/ clean tone

let ring throughout

End Riff A1

TAB

0 7 5 5 7 5 0 1 3 1 3 0 1 3 1 0 7 5 5 7

Gtr. 2: w/ Riff A1 (2 1/2 times)

Don't go to heav - en, 'cause it's real - ly on - ly hell.

B $\flat$ sus2/D Fsus2 C/E F5 Dm7(no3rd)

Gtr. 3 (elec.)

*mp*  
w/ clean tone & slide

Gtr. 3 tacet

Don't smell the flow - ers, they're an e - vil drug to make you lose your mind.

B $\flat$ sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't dream of wom - en, 'cause they'll on - ly bring you

B $\flat$ sus2/D N.C.

Gtr. 1

0 2 1 0 2 1 0 0 3 1 0 3 1 0 1 3

Interlude

Double time

Gtr. 1 tacet

D5

B $\flat$ /D

down.

\*Gtr. 4 (elec.)

Rhy. Fig. 1

*f* P.M. throughout  
w/ dist.

End Rhy. Fig. 1

2 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 3 0 0 3 0 0 0 3 0 0 0 0 0

\*Doubled throughout

Gtr. 4: w/ Rhy. Fig. 1 (3 times)

D5 B $\flat$ /D D5 B $\flat$ /D

D5 B $\flat$ /D

I. Hey,



Verse  
D5

D(b5)

you, you know \_\_\_\_\_ me, you've touched

\*Gtr. 3 Rhy. Fig. 2

w/ dist.

10 10 (10) 10 10 (10)

\*w/o slide

Gtr. 4 Rhy. Fig. 2A

10 10 10 9 10 9

Dsus4

D5

me, I'm \_\_\_\_\_ real. \_\_\_\_\_

End Rhy. Fig. 2

10 10 (10) 10 10 10 10

End Rhy. Fig. 2A

8 8 8 10 10 10 10 8

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A

D(b5)

Dsus4

I'm for - ev - er the one \_\_\_\_\_ that lets \_\_\_\_\_ you

Half-time feel

End half-time feel

D5 Bb5 C5

look and see \_\_\_\_\_ and feel \_\_\_\_\_ me. \_\_\_\_\_ I'm

Gtr. 4

Gtr. 4: w/ Rhy. Fig. 1 (2 times)

D5 Bb/D

dan - ger, \_\_\_\_\_ I'm the strang - er. \_\_\_\_\_

D5 Bb/D

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A (2 times)

D5 D(b5)

And I, \_\_\_\_\_ I'm dark - ness, \_\_\_\_\_ I'm an -

Dsus4 D5

- ger, \_\_\_\_\_ I'm pain. \_\_\_\_\_ I, \_\_\_\_\_ I'm a mas -

D(b5) Dsus4 D5

- ter, \_\_\_\_\_ the e - vil song \_\_\_\_\_ you sing in - side \_\_\_\_\_ your

Half-time feel

End half-time feel

Gtr. 3 tacet

Bb5 C5 Bb5 C5

brain. \_\_\_\_\_ Drive you in - sane. \_\_\_\_\_ Don't

Gtr. 4



D5 C5 D5 F5 D5 C5

talk. Don't let 'em in - side your

let ring

12 12 10 12 15 12 10 10 8 8 8 8 10 10 8 8

D5 C5 D5 F5 D5 C5 Bb5 A5

mind, \_\_\_\_\_ yeah. \_\_\_\_\_ Run a - way, run a - way,

12 12 10 12 15 12 10 10 8 8 7 7 5 5

**Guitar Solo**

D5 Bb5 C5 D5

girl. \_\_\_\_\_

Gtr. 5 (elec.) w/ dist.

Gtr. 4 Rhy. Fig. 3 End Rhy. Fig. 3

13 13 13 (13) 12 10 10







C5

D5

18 17 19 17 19 17 17 5 6 8 5 6 5 8 6 5 8 6 5 7 5 6 8 6 5 7 5 6 8 5 7 5 6 8 5 7

Bb5

No no Don't

5 6 8 6 5 7 5 6 8 6 5 7 5 6 8 6 5 7 5 6 8 6 5 7 7 5 7 3

C5

D5

let them in your life

PM PM PM

12 12 12 12 12 X X X X 12 10 10 12 12 12 12 12 12 10 10 11 10 10 12

Bb5

C5

Pro - tect your soul

PM PM PM PM PM

11 10 13 13 13 12 10 11 11 12 10 12 10 13 10 11 11 13 12 10 13 10 13 10 13

grad. bend



# Half-time feel

Gtr 4 w/ Rhy Fig 3 (2 times)

Bb5

D5

C5

D5

Bb5

C5

D5

## Outro-Chorus

Gtr 4. w/ Rhy Fig. 3 (2 times)

Gtr 5 tacet

D5

Bb5

C5

D5

Bb5 C5 D5

Don't write in star - light, 'cause the words may come out real.

Bb5 C5 D5

Don't talk to strang - ers, 'cause they're on - ly there \_ to make you sad \_

*Whispered:* Don't talk to strang - ers.

Gtr 4

PM - - -

Dm7(no3rd) Bbsus2/D N.C. rit. End half-time feel

Don't dream of wom - en, 'cause they'll on - ly bring you down

*let ring* *rit.*

Outro

Gtr 4. w/ Rhy Fig. 1 (7 times)

D5 Bb/D D5 Bb/D D5 Bb/D

Yeah. \_

D5 Bb/D D5 Bb/D D5 Bb/D

Run, run, run, run a - way. \_

D5 Bb/D D5 Bb Gtr 4 PM - - -



# HEAVEN AND HELL

Words by Ronnie James Dio  
Music by Ronnie James Dio, Terence Butler,  
Anthony Iommi and William Ward

Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately slow  $\text{♩} = 90$

E5 F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5

Rhy. Fig. 1

\*Gtr 1 (elec.)

The Intro section consists of two staves. The top staff is for guitar (Gtr 1, electric) and the bottom staff is for bass (TAB). The guitar staff shows a series of chords and single notes, with a 'w. dist.' (with distortion) marking. The bass staff shows corresponding fret numbers, including a 'double' (double stop) marking. The notation includes various musical symbols like beams, slurs, and accidentals.

\*Double throughout

F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5 N.C.

End Rhy. Fig. 1

This section continues the musical notation from the previous section, showing the 'End Rhy. Fig. 1' for both guitar and bass. It includes the same notation style with chords, fret numbers, and musical symbols.

## Verse

Gtr 1 tacet

\*\*\*E5

The Verse section begins with a guitar staff that is 'tacet' (silent) and a bass staff. The guitar staff has a '\*\*\*E5' marking. The bass staff shows a series of notes and rests. The notation includes various musical symbols like beams, slurs, and accidentals.

\*\*Gradually lower vol. knob to 0

\*\*\*Chord symbol implied by bass.

This section continues the musical notation for the Verse, showing the guitar and bass parts. It includes the same notation style with chords, fret numbers, and musical symbols.

er. — The less that you give, — you're a tak - er. So it's

# Chorus

**\*C** **D** **Em7**

on — and on — and on, — it's heav - en and hell — Oh, —

Gtr 1 **\*\*f** **P.M. ---** **Riff A** **P.M. ---** **P.M. ---**

**\*Chord symbols reflect implied harmony**  
**\*\*Ful. vol**

well, — Yeah. Mmm —

**End Riff A**

**P.M. ---** **P.M. ---** **P.M. ---** **P.M. ---** **P.M. ---**

**E5** **Verse** **Gtr 1 tacet** **\*\*\* Em** **G/E F#m/E** **D/E**

2. The lov - er of life's — not a sin - ner — The

**Gtr 1** **w/ clean tone & e-bow** **mf**

**Gtr 3** **elec** **dist** **w/ clean tone & e-bow** **mf**

**Gtr 4 (elec)** **w/ clean tone & e-bow** **mf**

**\*\*\*Bass plays E. next 8 meas**



Em G/E F#m/E Asus4/E D/E Em G/E F#m/E

end - ing is just a be - gin - ner. The clos - er you get to the mean -

Fretboard diagrams for the first system:

- Top guitar: 8, 7 | 12, 10 | 15, (15) 7 | 8, 7 | 12, 10 | 10, 9
- Bottom guitar: 5 | 9, 7 | 12, (12) 4 | 5 | 9, 7

D/E Em G/E F#m/E Asus4/E D/E

- ing, the soon - er you know that you're dream - ing. So it's

Fretboard diagrams for the second system:

- Top guitar: (10), (10) 7 | 8, 12, 10 | 15, (15) | (9), (9) 5 | 7, 10, 9 | 12, (12) 5
- Bottom guitar: (7), (7) 4 | 5, 9, 7 | 12, (12)

**Chorus**  
Gtrs. 2, 3 & 4 tacet  
C5 D5 C5

on and on and on. Whoa, it's on and on and on

Gtr. 5 (elec)  
mf w/ dist.

Gtr. 1  
f

P.M. --- P.M. --- P.M. ---

Fretboard diagrams for the chorus:

- Gtr. 5 (elec): 3, 3 5 7 5 7 7 | 7 5 7 7 5 7 5 | 3, 3 5 7 5 7 7
- Gtr. 1: 5, 5 6 7 7 7 7 | 5 0 0 | 5, 5 6 7 7 7 7 | 5 0 0

D5 C5 D5  
 It goes on and on and on heav - en and hell  
 PM PM

The musical score is divided into three systems. The first system is for the guitar, labeled 'Gtr 1 w/ Rhy Fig. 1'. It features a treble clef and a key signature of one sharp (F#). The notes are E5, F#5, G5, C5, D, E5, F#5, and G5. The second system is for the vocal part, labeled 'Gtr 5'. It features a treble clef and a key signature of one sharp (F#). The notes are E5, F#5, G5, C5, D, E5, F#5, and G5. The third system is for the bass guitar, labeled 'Gtr 5'. It features a bass clef and a key signature of one sharp (F#). The notes are E5, F#5, G5, C5, D, E5, F#5, and G5. The lyrics 'I can tell.' are written below the vocal line.

A5 G5 F#5 E5 F#5 G5 C5 D

Fool, ... fool, ...

5 4 7 5 9 7 9 9 7 9 (9) 7 9 7 9 9 (9) 7 9 7 5 4 5 4

# Bridge

Gtr 5 tacet  
Am(add9)

E5

F#5 G5

A5 G5 F#5 E5

G5

Oh

(Ah

Gtr 5

Gtr 1

let ring

PM -4

D5

F/A

\*C/G

Oo

Ah

Gtr 1

let ring

PM -4

\*Bass plays G



\*G/B

D

A5

Yeah, yeah.

Ah

let ring

4 PM - 4 a - 4 PM - 4

\*Bass plays B

### Interlude

Gtr 1 w/ Riff A (2 times)

Em7

### Verse

Gtr 1. w/ Riff A (2 1/2 times)

Em7

3. Well, if it seems to be real, — it's il - lu - sion. For ev - 'ry

mo - ment of truth, — there's con - fu - sion in life. Love can be seen — as the an -

swer, but no bod y needs — for the danc er And it's

PM PM PM PM PM

C5 D5 E5

on \_ and on, \_ on \_ and on \_ and on \_ and on \_ and on \_ and on \_

Gtr. 5

15 15 12 14 (14) 14 12 14 12 14 12 14

Gtr. 1

PM

Guitar Solo  
Em

\_ and on \_ and on \_ and on \_ and on

\*w/ delay grad. release 1/2 1/4 2 (2) 8

\*Delay set for quarter note regeneration w/ 6 repeats

w/ heavy reverb let ring f

grad. release 1/2 12 12 11 (11)

\*\*Vol. swe.

The musical score for "The Wind" by Gustav Mahler, featuring a vocal line and piano accompaniment. The score includes a vocal melody with lyrics "let ring --" and piano accompaniment with various musical notations such as chords, dynamics, and articulation marks.

**Vocal Line:**

- Staff 1: Treble clef, key signature of one sharp (F#). The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The lyrics "let ring --" are written below the notes.
- Staff 2: Treble clef, key signature of one sharp (F#). The melody continues with a half note C5, a quarter note D5, and a half note E5. The lyrics "let ring --" are written below the notes.

**Piano Accompaniment:**

- Staff 3: Treble clef, key signature of one sharp (F#). The accompaniment features a series of chords and single notes. The first measure contains a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second measure contains a half note C5, a quarter note D5, and a half note E5. The third measure contains a half note F#5, a quarter note G5, and a half note A5. The fourth measure contains a half note B5, a quarter note C6, and a half note D6. The fifth measure contains a half note E6, a quarter note F#6, and a half note G6. The sixth measure contains a half note A6, a quarter note B6, and a half note C7. The seventh measure contains a half note D7, a quarter note E7, and a half note F#7. The eighth measure contains a half note G7, a quarter note A7, and a half note B7. The ninth measure contains a half note C8, a quarter note D8, and a half note E8. The tenth measure contains a half note F#8, a quarter note G8, and a half note A8. The eleventh measure contains a half note B8, a quarter note C9, and a half note D9. The twelfth measure contains a half note E9, a quarter note F#9, and a half note G9. The thirteenth measure contains a half note A9, a quarter note B9, and a half note C10. The fourteenth measure contains a half note D10, a quarter note E10, and a half note F#10. The fifteenth measure contains a half note G10, a quarter note A10, and a half note B10. The sixteenth measure contains a half note C11, a quarter note D11, and a half note E11. The seventeenth measure contains a half note F#11, a quarter note G11, and a half note A11. The eighteenth measure contains a half note B11, a quarter note C12, and a half note D12. The nineteenth measure contains a half note E12, a quarter note F#12, and a half note G12. The twentieth measure contains a half note A12, a quarter note B12, and a half note C13. The twenty-first measure contains a half note D13, a quarter note E13, and a half note F#13. The twenty-second measure contains a half note G13, a quarter note A13, and a half note B13. The twenty-third measure contains a half note C14, a quarter note D14, and a half note E14. The twenty-fourth measure contains a half note F#14, a quarter note G14, and a half note A14. The twenty-fifth measure contains a half note B14, a quarter note C15, and a half note D15. The twenty-sixth measure contains a half note E15, a quarter note F#15, and a half note G15. The twenty-seventh measure contains a half note A15, a quarter note B15, and a half note C16. The twenty-eighth measure contains a half note D16, a quarter note E16, and a half note F#16. The twenty-ninth measure contains a half note G16, a quarter note A16, and a half note B16. The thirtieth measure contains a half note C17, a quarter note D17, and a half note E17. The thirty-first measure contains a half note F#17, a quarter note G17, and a half note A17. The thirty-second measure contains a half note B17, a quarter note C18, and a half note D18. The thirty-third measure contains a half note E18, a quarter note F#18, and a half note G18. The thirty-fourth measure contains a half note A18, a quarter note B18, and a half note C19. The thirty-fifth measure contains a half note D19, a quarter note E19, and a half note F#19. The thirty-sixth measure contains a half note G19, a quarter note A19, and a half note B19. The thirty-seventh measure contains a half note C20, a quarter note D20, and a half note E20. The thirty-eighth measure contains a half note F#20, a quarter note G20, and a half note A20. The thirty-ninth measure contains a half note B20, a quarter note C21, and a half note D21. The fortieth measure contains a half note E21, a quarter note F#21, and a half note G21. The forty-first measure contains a half note A21, a quarter note B21, and a half note C22. The forty-second measure contains a half note D22, a quarter note E22, and a half note F#22. The forty-third measure contains a half note G22, a quarter note A22, and a half note B22. The forty-fourth measure contains a half note C23, a quarter note D23, and a half note E23. The forty-fifth measure contains a half note F#23, a quarter note G23, and a half note A23. The forty-sixth measure contains a half note B23, a quarter note C24, and a half note D24. The forty-seventh measure contains a half note E24, a quarter note F#24, and a half note G24. The forty-eighth measure contains a half note A24, a quarter note B24, and a half note C25. The forty-ninth measure contains a half note D25, a quarter note E25, and a half note F#25. The fiftieth measure contains a half note G25, a quarter note A25, and a half note B25. The fifty-first measure contains a half note C26, a quarter note D26, and a half note E26. The fifty-second measure contains a half note F#26, a quarter note G26, and a half note A26. The fifty-third measure contains a half note B26, a quarter note C27, and a half note D27. The fifty-fourth measure contains a half note E27, a quarter note F#27, and a half note G27. The fifty-fifth measure contains a half note A27, a quarter note B27, and a half note C28. The fifty-sixth measure contains a half note D28, a quarter note E28, and a half note F#28. The fifty-seventh measure contains a half note G28, a quarter note A28, and a half note B28. The fifty-eighth measure contains a half note C29, a quarter note D29, and a half note E29. The fifty-ninth measure contains a half note F#29, a quarter note G29, and a half note A29. The sixtieth measure contains a half note B29, a quarter note C30, and a half note D30. The sixty-first measure contains a half note E30, a quarter note F#30, and a half note G30. The sixty-second measure contains a half note A30, a quarter note B30, and a half note C31. The sixty-third measure contains a half note D31, a quarter note E31, and a half note F#31. The sixty-fourth measure contains a half note G31, a quarter note A31, and a half note B31. The sixty-fifth measure contains a half note C32, a quarter note D32, and a half note E32. The sixty-sixth measure contains a half note F#32, a quarter note G32, and a half note A32. The sixty-seventh measure contains a half note B32, a quarter note C33, and a half note D33. The sixty-eighth measure contains a half note E33, a quarter note F#33, and a half note G33. The sixty-ninth measure contains a half note A33, a quarter note B33, and a half note C34. The seventieth measure contains a half note D34, a quarter note E34, and a half note F#34. The seventy-first measure contains a half note G34, a quarter note A34, and a half note B34. The seventy-second measure contains a half note C35, a quarter note D35, and a half note E35. The seventy-third measure contains a half note F#35, a quarter note G35, and a half note A35. The seventy-fourth measure contains a half note B35, a quarter note C36, and a half note D36. The seventy-fifth measure contains a half note E36, a quarter note F#36, and a half note G36. The seventy-sixth measure contains a half note A36, a quarter note B36, and a half note C37. The seventy-seventh measure contains a half note D37, a quarter note E37, and a half note F#37. The seventy-eighth measure contains a half note G37, a quarter note A37, and a half note B37. The seventy-ninth measure contains a half note C38, a quarter note D38, and a half note E38. The eightieth measure contains a half note F#38, a quarter note G38, and a half note A38. The eighty-first measure contains a half note B38, a quarter note C39, and a half note D39. The eighty-second measure contains a half note E39, a quarter note F#39, and a half note G39. The eighty-third measure contains a half note A39, a quarter note B39, and a half note C40. The eighty-fourth measure contains a half note D40, a quarter note E40, and a half note F#40. The eighty-fifth measure contains a half note G40, a quarter note A40, and a half note B40. The eighty-sixth measure contains a half note C41, a quarter note D41, and a half note E41. The eighty-seventh measure contains a half note F#41, a quarter note G41, and a half note A41. The eighty-eighth measure contains a half note B41, a quarter note C42, and a half note D42. The eighty-ninth measure contains a half note E42, a quarter note F#42, and a half note G42. The ninetieth measure contains a half note A42, a quarter note B42, and a half note C43. The hundredth measure contains a half note D43, a quarter note E43, and a half note F#43. The hundred-first measure contains a half note G43, a quarter note A43, and a half note B43. The hundred-second measure contains a half note C44, a quarter note D44, and a half note E44. The hundred-third measure contains a half note F#44, a quarter note G44, and a half note A44. The hundred-fourth measure contains a half note B44, a quarter note C45, and a half note D45. The hundred-fifth measure contains a half note E45, a quarter note F#45, and a half note G45. The hundred-sixth measure contains a half note A45, a quarter note B45, and a half note C46. The hundred-seventh measure contains a half note D46, a quarter note E46, and a half note F#46. The hundred-eighth measure contains a half note G46, a quarter note A46, and a half note B46. The hundred-ninth measure contains a half note C47, a quarter note D47, and a half note E47. The hundred-tieth measure contains a half note F#47, a quarter note G47, and a half note A47. The hundred-first measure contains a half note B47, a quarter note C48, and a half note D48. The hundred-second measure contains a half note E48, a quarter note F#48, and a half note G48. The hundred-third measure contains a half note A48, a quarter note B48, and a half note C49. The hundred-fourth measure contains a half note D49, a quarter note E49, and a half note F#49. The hundred-fifth measure contains a half note G49, a quarter note A49, and a half note B49. The hundred-sixth measure contains a half note C50, a quarter note D50, and a half note E50. The hundred-seventh measure contains a half note F#50, a quarter note G50, and a half note A50. The hundred-eighth measure contains a half note B50, a quarter note C51, and a half note D51. The hundred-ninth measure contains a half note E51, a quarter note F#51, and a half note G51. The hundred-tieth measure contains a half note A51, a quarter note B51, and a half note C52. The hundred-first measure contains a half note D52, a quarter note E52, and a half note F#52. The hundred-second measure contains a half note G52, a quarter note A52, and a half note B52. The hundred-third measure contains a half note C53, a quarter note D53, and a half note E53. The hundred-fourth measure contains a half note F#53, a quarter note G53, and a half note A53. The hundred-fifth measure contains a half note B53, a quarter note C54, and a half note D54. The hundred-sixth measure contains a half note E54, a quarter note F#54, and a half note G54. The hundred-seventh measure contains a half note A54, a quarter note B54, and a half note C55. The hundred-eighth measure contains a half note D55, a quarter note E55, and a half note F#55. The hundred-ninth measure contains a half note G55, a quarter note A55, and a half note B55. The hundred-tieth measure contains a half note C56, a quarter note D56, and a half note E56. The hundred-first measure contains a half note F#56, a quarter note G56, and a half note A56. The hundred-second measure contains a half note B56, a quarter note C57, and a half note D57. The hundred-third measure contains a half note E57, a quarter note F#57, and a half note G57. The hundred-fourth measure contains a half note A57, a quarter note B57, and a half note C58. The hundred-fifth measure contains a half note D58, a quarter note E58, and a half note F#58. The hundred-sixth measure contains a half note G58, a quarter note A58, and a half note B58. The hundred-seventh measure contains a half note C59, a quarter note D59, and a half note E59. The hundred-eighth measure contains a half note F#59, a quarter note G59, and a half note A59. The hundred-ninth measure contains a half note B59, a quarter note C60, and a half note D60. The hundred-tieth measure contains a half note E60, a quarter note F#60, and a half note G60. The hundred-first measure contains a half note A60, a quarter note B60, and a half note C61. The hundred-second measure contains a half note D61, a quarter note E61, and a half note F#61. The hundred-third measure contains a half note G61, a quarter note A61, and a half note B61. The hundred-fourth measure contains a half note C62, a quarter note D62, and a half note E62. The hundred-fifth measure contains a half note F#62, a quarter note G62, and a half note A62. The hundred-sixth measure contains a half

[illegible]

Gtr 1 tacet

Gtr 5

12 15 15 12 14 14 12 14 12 14 14 12 12 14 12 14 14 10 12 12 9 10 9 12 10 12 10

P M

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff continues the melody from the first system, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some notes beamed together. The lower staff provides the accompaniment using a simplified notation system where numbers (12, 14, 15) are placed on a five-line staff, representing fret positions on a guitar. The numbers are connected by horizontal lines and some are grouped with slurs, indicating specific fretting patterns for the accompaniment.



E5

G5

Am(add9)

D

(Ah

F/A

\*C/G

Ah )

let ring

PM

PM

\*Bass plays G

# Interlude

Fast ♩ = 205

E5

E5

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a long, sustained note with a wavy line above it. The middle staff is a treble clef with a key signature of one sharp, containing a series of notes with wavy lines above them. The bottom staff is a bass clef with a key signature of one sharp, containing a series of notes with wavy lines below them.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, containing a series of notes with wavy lines above them. The middle staff is a treble clef with a key signature of one sharp, containing a series of notes with wavy lines above them. The bottom staff is a bass clef with a key signature of one sharp, containing a series of notes with wavy lines below them.

Guitar Solo  
E5

Pitch: B

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, containing a series of notes with wavy lines above them. The middle staff is a treble clef with a key signature of one sharp, containing a series of notes with wavy lines above them. The bottom staff is a bass clef with a key signature of one sharp, containing a series of notes with wavy lines below them.

G D

8va

E5 D

G D

8va

They



# Bridge

E5

Gtr 5 tacet

D

say that life's a car - ou - sel. \_\_\_\_\_ Spin - ning fast, you've got to

8va

+17

Rhy. Fig. 2

PM

G5

ride it well. \_\_\_\_\_ The world is full of kings and queens who

Gtr 1

PM

3 7 8 2

D

E5

blind your eyes and steal your dreams. It's heav - en and hell \_\_\_\_\_

Gtr 5

loco

14

Gtr 1

End Rhy. Fig. 2 Rhy. Fig. 3

PM

3 2 7 0 0 0 7 0 0 0 0 0 0 0

D

Oh, well And they'll

End Rhy. Fig. 3

P M

Gtr 5 tacet  
Gtr 1 w/ Rhy. Fig. 2  
E5

D

tell you black is real - ly white. The moon is just the sun at night. And

G5 D

when you walk in gold - en halls you get to keep the gold

Gtr 1, w. Rhy Fig 3  
E5

that falls. It's heav - en and hell. Oh, no,

D

no Fool, fool.

D G5

You got to bleed for the dancer

D E5

Fool, fool.

D G5

Look for the answer.



D

First system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Fool, —" and "fool, —". The bottom staff is a guitar line in treble clef, showing fret numbers: 12, 9, 10, 12, 14, 12, 14, 12, 14, 12, 15, 12, 15, 12, 14, 14, 12, 14, 14.

**Guitar Solo**

Gtr. 1 w/ Rhy Fig 2 (1 7/8 times)

E5

D

Second system of musical notation. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "fool, —". The bottom staff is a guitar line in treble clef, showing fret numbers: 14, 12, 15, 14, 15, 15, 17, 15, 17, 15, 14, 17, 14, 15, 17, 14, 15, 17, 19, 17, 15, 17, 17, 15, 17, 15.

G5

Third system of musical notation. The top staff is a guitar line in treble clef, showing fret numbers: 14, 17, 17, 14, 15, 17, 15, 17, 17, 15, 17, 15, 17, 16, 14, 12, 14, 12, 12, 15, 15.

D

Fourth system of musical notation. The top staff is a guitar line in treble clef, showing fret numbers: 15, 12, 14, 14, 14, 12, 14, 14, 14, 14, 14, 12, 14, 14, 14, 12, 10, 12.

E5

Fifth system of musical notation. The top staff is a guitar line in treble clef, showing fret numbers: 12, 10, 12, 12, 14, 12, 10, 12, 10, 12, 12, 14, 12, 10, 12, 10, 12, 12, 14, 12, 14.

The musical score is divided into two main sections. The first section, labeled 'Free time', features a guitar part (Gtr 5) with a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers: 14, 12, 14, 12, 14, 12, 14, 12, 10, 12. The second section, labeled 'E5', shows a guitar part (Gtr 1) with a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers: 0, 2. The score also includes a 'Free time' section with a 'E5' chord, indicated by a '12' and '6' in a box.

**Outro**  
**Slowly ♩ = 62**  
 Gtrs. 1 & 5 tacet

29

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Riff B

Am(add9) F#m7(add11) Em

End Riff B

Gtr 7 w/ Riff B (full fade) F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Gtr 6

Am(add9) F#m7(add11) Em

*Begin fade*

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em

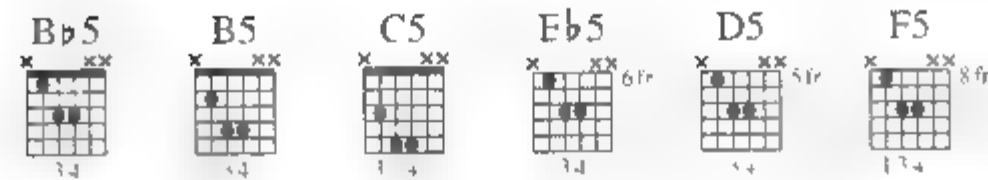
F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em

*Fade out*

# HOLY DIVER

Words and Music by  
Ronnie James Dio



## Intro

**Moderately slow Rock ♩ = 96**

Moderately slow Rock  $\text{♩} = 120$

C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 Bb5

1 20 \* Grs. 1 & 2, dist 1

(Wind & kybds)

*f* PM -1 PM -1 PM -1 PM -1

w/ dist.

TAB

\* Composite arrangement

Gtr. 3: w/ Fill 1  
 C5 Bb5 C5                      D5 Eb5 C5                      D5 Eb5 Bb5 C5                      D5 Eb5 Bb5

Mm. mm. — mm. —                      Yeah, — yeah.

PM — PM —                      PM — PM —

C5 Bb5 Ab5 Verse Bb5 C5 Ab5

1 Ho - ly di - ver, you've been down too long in the mid-night sea.

PM -

Gtr 1

Gtr 2

\* Ctr 2 to left of slash in tab

Fill 1  
Gtr 3, dist

The notation shows a guitar solo in treble clef. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a 1/4 time signature. The main body of the solo consists of a series of sixteenth notes, starting on G4 and ascending to B4, then descending back to G4. The solo is marked with a forte 'f' dynamic and the instruction 'steady gliss.' Below the staff, there is a diagram of a guitar fretboard showing the notes G4, A4, and B4 on the first three frets of the high E string, with a curved line indicating a glissando effect.

*f*  
P 5  
*steady gliss.*



C5 Bb5 Ab5 C5

Oh, what's be - com - ing of me? — Ride the ti - ger. You could

Gtrs. 1 & 2

PM — — — — —

Ab5 C5 Bb5

see his stripes but you know he's clean On, don't you see — what I mean?

Gtr 2

Gtrs. 1 & 2

PM — — — — —

Gtr 1 *divisi*

C5 Ab5 Interlude C5 D5 Eb5

Got ta get a - way, ho - ly di ver, —

let ring — — — — —

PM — PM —

C5 Eb5 Bb5 C5 Eb5 Bb5 C5 Bb5 C5

yeah 2 Got

PM — PM — PM — PM —

# Verse

2nd time, Gtr. 3: w/ Fill 2

C5

Ab5

shin - y dia - monds like the eyes of a cat in the black and blue.  
4. Ho - ly di - ver, you've been down too long in the mid - night sea

Rhy Fig. 1

Gtr 1  
divvs

Gtr 2

C5 Bb5 Ab5 Bb5 C5

Some - thing is com - ing for you No! Look out! Race for the morn - ing You can  
Oh, what's be - com - ing of me? No! No! Ride the ti - ger. You could

Gtrs. 1 & 2

PM

Ab5 C5 Bb5

hide in the sun till you see the light. — Oh, we will pray — it's al - right. —  
see his stripes but you know he's clean. Oh, don't you see — what I mean? —

\* End Rhy. Fig. 1

Gtr 2

Gtrs 1 & 2

PM

Gtr 1  
divvs

PM

\* Refers to both gtrs

Fill 2  
Gtr 3

C5

Ab5

To Coda

Bb5

B5

Gtr. 1

cont. notation

Got ta get a - way. get a - way

Gtr. 2

SMITH Gtr. 1 cont. as above

## Bridge

C5

Bb5

Ab5

Bb5 C5

Bb5

C5

Bb5

Be-tween the vel - vet lies there's a truth that's hard as steel, yeah

Gtrs. 1 & 2

C5

Bb5

Ab5

Bb5

C5

Bb5

Ab5

The vi - sion nev - er dies. Life's a nev - er end - ing wheel. Stay!

## Verse

Gtrs 1 &amp; 2 w/ Rhy. Fig. 1

C5

Ab5

C5

Bb5

3 Ho - ly di - ver you're the star of the mas - quer ade. No need to look so a -

frail. Jump, jump... Jump from the ti - ger. You could feel his heart but you know he's mean

C5

Bb5

Ab5

Guitar Solo  
Bb5 C5

Gtrs. 1 &amp; 2



}

}

Some light can nev - er be seen. Yeah!

Gtrs. 1 & 2

PM

Gtr 3

(cont in slashes)

PM

1/2

1 2

10 8 8 10 8 8

10 8 8

Eb5 C5



Eb5 C5



Eb5 D5



1/2

PM

(8)

8 7 5 5

8 8 6

5

(5) 1 8

8 10

8 8 8 7 7 7

7 8 10

Bb5 C5



Eb5 C5



Bb5 C5



grad bend

PH

10 8 10 9 8 6 8

(8)

10

8 15 0

(18) 16 15

16 15 18 16 15 18

16

pitch C

\* Played ahead of the beat

Eb5 C5



Eb5



F5



Bb5 C5



Eb5 C5



grad bend

1/2

2

3

steady gliss

15

15 16 16

10 10 10 16 15

15 15 16 15

17 15 17 17

(17) 15 15

15

15 (15) X



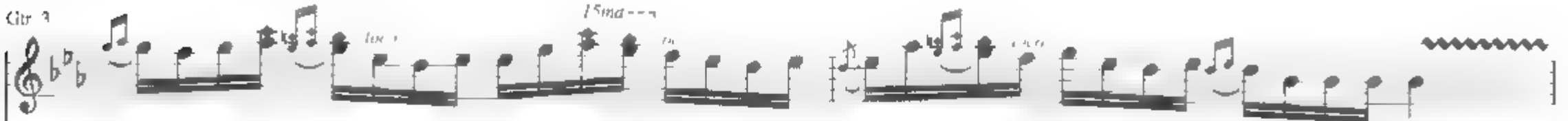
  
 Eb5 C5 Bb5 (cont. in notation)


  
 PM ----- 1

8 9 8 11 8 7 10 8 7 10 | 10 7 7 7 8 8 10 10 10 10 8 9

Ab5 Bb5

Gtr 1 *15ma-----* *loco* *15ma-----* *loco*



8 8 10 8 9 8 8 8 8 9 8 10 8 7 8 | 7 8 9 8 8 10 8 8 7 8 7 8 8 8 8

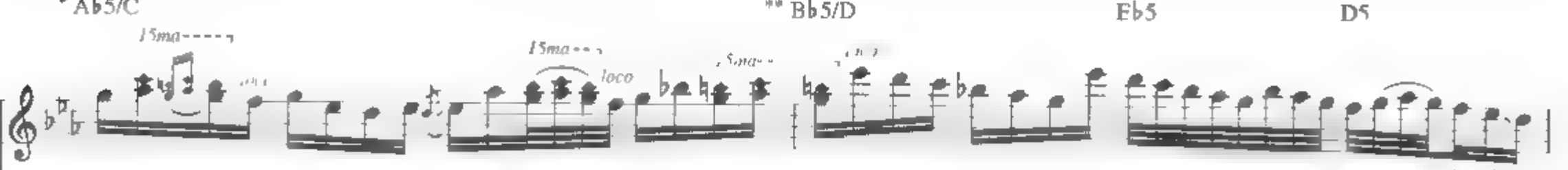
pitch: C B C B B

Gtrs. 1 & 2


  
 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4

6 6 4 4 6 6 4 4 6 6 4 4 6 6 4 4 | 8 8 6 6 8 8 6 6 8 8 6 6 8 8 6 6

\* Ab5/C \*\* Bb5/D Eb5 D5


  
*15ma-----* *loco* *15ma-----* *loco* *15ma-----* *loco*

8 9 8 8 10 8 8 7 8 7 8 9 8 9 8 10 11 8 9 | 8 11 10 8 11 9 8 11 10 8 11 9 8 11 9 8 10 8 9 8 10 8 7

pitch: C B B B C B


  
 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4 PM - 4

6 6 4 4 6 6 4 4 6 6 4 4 6 6 4 4 | 8 8 6 6 8 8 6 6 8 8 6 6 8 8 6 6

\* Bass plays C      \*\* Bass plays D



The musical score consists of two systems. The first system features a treble clef staff with notes and accidentals (Ab5, N.C., C5, Bb5) and a bass staff with fret numbers (7, 8, 9, 10, 11). The second system features a treble clef staff with notes and accidentals and a bass staff with fret numbers (6, 4, 3, 2, 1).

## ⊕ Coda

Bb5

way. \_\_\_\_\_

A♭5

Got - ta get a - way, \_\_\_\_\_

get a -

let ring - - - - -

**Key Signature:** B-flat major / D-flat minor (two flats)  
**Time Signature:** 4/4  
**Capo:** 5th fret

**Guitar Part:**  
 - Melodic line with a 'Rhv Fig. 2' section.  
 - Pedal Point (PM) section with a 4-measure rest.

**Vocal Part:**  
 - Lyrics: "way, yeah. Ho - ly div - er, sole sur-viv -"  
 - Chords: Bb5, B5, C5, D5, Eb5, C5, Eb5, Bb5

C5 D5 Eb5 C5 Eb5 D5

or, you're the one who's clean. Ho - ly div -

End Rhy. Fig. 2

P.M. - - P.M. - - P.M. - - P.M. - -

Gtrs. 1 & 2 w/ Rhy Fig 2 (3 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 E5

er, Ho - ly di - ver Yeah, the cat in the blue com-in' af - ter you, ho - ly

C5 Eb5 D5 C5 D5 Eb5 C5 Eb5 Bb5

div er Whoa, ho ly div er

C5 D5 Eb5 C5 Eb5 D5 C5 D5 Eb5

Yeah, al - right. Get a - way, get a - way, get a - way. Ho - ly div -

Begin fade

C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 D5

er. Ho - ly div - er. Whoa, ho - ly div - er.

Gtrs 1 & 2 w/ Rhy Fig 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 \* Bb5/D C5 D5 Eb5 C5 Eb5 Bb5/D

Hmm, hmm, hmm.

\* Bass plays D

Gtrs 1 & 2 w/ Rhy Fig 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 Bb5/D

Repeat & fade

# KING OF ROCK & ROLL

Words and Music by  
Ronnie James Dio, Vinny Appice,  
Jimmy Bain and Vivian Campbell

**Intro**  
**Free time**

Gtr 1 (dist.)

*He's the king of rock and roll!*

**TAB**

12 14 12 13 12 12 14 12 11 (11)

**Moderately fast Rock  $\mu = 160$**

Yeshu'

The musical score for "Rhy. Fig. 1" is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a "(Drum fill)" indicated by a short horizontal line. This is followed by a measure with a bar line and the instruction "\*Gtrs. 1 & 2 (dist.)". The main melody starts with a quarter rest, followed by a quarter note F#4, a quarter note G#4, and a quarter note A4. A dynamic marking of *f* is placed below the first note. The melody continues with a quarter note B4, a quarter note C5, and a quarter note D5. A "P.M." (pedal point) marking is placed below the D5 note. The melody then moves to a half note E5, a half note F#5, and a half note G#5. A second "P.M." marking is placed below the G#5 note. The melody concludes with a half note A5, a half note B5, and a half note C6. The bottom staff is in bass clef and contains a series of chords: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, and A5. A "\*Composite arrangement" marking is placed below the first chord.

The musical notation for the guitar solo is presented in two systems. The top system is a single staff in treble clef with a key signature of one sharp (F#). It begins with a pickup measure containing a half note D5. The first measure of the solo is a quarter note E5, followed by a quarter note D5, and then a quarter note E5. This is followed by a half note D5, a half note E5, and a half note D5. The solo continues with a quarter note E5, a quarter note D5, and a quarter note E5. The final measure of the solo is a half note D5. The bottom system is a single staff in bass clef, showing the bass line for the solo. It begins with a half note D2, followed by a half note E2, and then a half note D2. The bass line continues with a quarter note E2, a quarter note D2, and a quarter note E2. The final measure of the solo is a half note D2. The notation includes various musical symbols such as notes, rests, and bar lines, as well as lyrics like "Alright!" and "Yeah!" written above the staff.



D/C C

night mad - ness; he's got con - trol.  
 you fe - ver, he'll scratch your soul.  
 cial mag - ic and you've got con - trol

D5 E5 D5 E5

He's the king of rock and roll.  
 He's the king of rock and roll.

End Rhy. Fig. 2

D5 E5 D5 E5 NC E5

The king of rock and roll.

D5 E5 D5 E5 D5 E5 D5 E5

The king of rock and roll.

Rhy. Fig. 3 End Rhy. Fig. 3





[illegible]

A5 G#

AS G

F#5

semi-harm

B5 C5 D5 E5 D5 E5

D5 E5 D5 E5 N.C. *D.S. al Coda* E5

Harm w. bar

\*w/ delay

12 (12+) (12) (12) +12 5 -15 (15)

Pitch G -2 1/2 \*Set for dotted quarter note regeneration w/ 1 repeat

PM PM PM

# ⊕ Coda

D5 E5 D5 E5

You are the king of rock and roll

PM

D5 E5 D5 E5 N.C. C5

PM PM PM

Gtrs. 1 & 2. w/ Rhy Fig. 2

D/C C

He's got the mid night man-ness he's got a soul

D5 E5

'Cause he's the king of rock and roll

**Chorus**

Gtrs. 1 & 2 w/ Rhy Fig. 3

D5 E5 D5 E5 D5 E5 D5 E5

King of rock and roll

D5 E5 D5 E5 D5 E5 D5 E5

Rock and roll

Gtrs. 1 & 2

Rock and roll

**Outro-Guitar Solo**

Gtrs. 1 & 2 w/ Rhy Fig. 1

D5 E5 D5 E5 D5 E5

Rock and roll

Gtr. 3

Rock and roll

\*Tap rapidly w/ edge of pick





D5 E5 D5 E5 D5/A E5/B D5/A

Rock and roll )

grad bend

PH

P.M.

Freely

B5 C5 G5 D5 E5 NC

The king of rock and roll! Yeah!

PH

PS steady gliss

# THE LAST IN LINE

Words and Music by Ronnie James Dio,  
Jimmy Bain and Vivian Campbell

## Intro

Moderately slow Rock ♩ = 80

\*Gtr I (C. can)  
*mp w/ fingers*  
*C. can throughout*

Am7 G/B C G/B Am7 G/B Am7 G/B

\*Doubled throughout

C G/B G5 Am7 G/B C G/B

Am7 G/B Am7 G/B C G/B F#sus2

Am7 G/B C G/B Am7 G/B Am7 G/B

We're a ship with-out a storm, a cold with-out the warm,

C G/B G5 Am7 G/B

light in - side the dark - ness that it needs, — yeah. We're a

5 0 3 0 3 1 3 0

3 2 3 0 2

C G/B Am7 G/B Am7 G/B

ough with - out — a tear, — the hope with - out — the fear. —

5 0 3 0 3 1 3 0

3 2 2 2 0 0 2 0 0 0 0 2

C G/B Am7 G

We are com in

5 3 1 0

3 2 0 3

**Interlude**  
Faster  
Gtr 1 tacet  
A5 Dsus4 D

home

\*Gtr 2 dist

\*Deaf ed throughout

7 7 7 6 7 6 7 7

A5 Csus4 C A5 Dsus4 D A5 Csus4 C

\*\*Home

7 7 7 6 7 6 7 7

5 5 5 5 7 7 7 7 5 5 5 5 5 5

\*\*w/ echo repeats

A5 Dsus4 D A5 Csus4 C

PM PM

A5 Dsus4 D A5 NC

PM PM

Verse A5

1 We're off to the witch; we may nev - er, nev - er, nev - er come home. But the  
 2 Two eyes from the east, it's the an - gel or the beast, and the

PM

G5 A5

mag - ic that we'll feel is the worth a life - time We're all  
 an - swer lies be - tween the good and bad

PM PH

Pick 1

Pre-chorus only

born up - on the cross; we're the throw be - fore the toss. You can re -

PM

G5 A5

lease your - self, but the on - ly way — is down

PM ---- P.M. ---- P.M. ---- P.M. ---- w/ bar

3 3 3 3 3 3 0 6 15

7 7 7 7

We don't come a - lone, we are fi - re, we are stone. We're the  
 We search for the truth; we could die up - on the tooth. But the

PM ----

0 3 2 0

G5 A5

hand that writes then quick - ly moves a - way.  
 thrill of just the chase is worth the pain.

P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. ----

3 3 3 3 3 2 0 3 5 3 2 0

**Chorus**  
F5

7

We'll know for the first — time

PM ---- PM ----

5 3 2 0 5 3 2 0









12 10 10 12 10 12 10 12 10 12 10 12 14 15 12 14 12 14 14 12 14 12 14 14 12 14 12 14

PM 1 PM 1

17 19 17 19 19 17 19 17 19 17 19 17 18 17 19 17 19 17 10 17 19 17 19 17 18 17 19 17 19 17 17 20

PM 1 PM 1

Gtr 2: w/ Rhy Fig. 1  
A5 Dsus4 D

A5

Csus4 C

Gtr 3 take 1

A5 Dsus4 D A5 N.C.

17 15 12 15 15 12 12 15 13 14 15 13 13 0

PM 1 PM 1

# Verse

A5

3 We're off to the witch we may nev - er, nev - er, nev - er come home - But the

Gtr 2

G5

A5

mag - ic that we'll feel is worth a life - time We're all

PM 4 PM 4 PM 4 PM 4

PH

Pitch E

born - up - on - the cross. You know we're the throw be fore the toss. You can re - lease -

*D.S. al Coda*

G5

A5

your self but the on - ly way to go - is down -

PM 4 PM 4 PM 4 PM 4 PM 4

## Coda

*Repeat and fade*

Gtr 2 w/ Rhy Fig 1 (1st 2 meas.) (till fade)

A5 Dsus4 D A5 Csus4 C A5 Dsus4 D A5 Csus4 C

\*line!

See how we shine

We're the last in, we're the last in.

\*Vocal ad lib on repeats

# MAN ON THE SILVER MOUNTAIN

Words and Music by  
Ronnie James Dio and Richard Blackmore

Tune down 1/2 step  
(low to high) E-A-D-G-B-E

## Intro

Moderate Rock  $\text{♩} = 140$

Gm7 C5 Bb5 Gm7 G5 F5 Eb5

Hey!

Gtr I (dist) Riff A

f

End Riff A

TAB

3 5 7 8 3 5 5 3 5 10 8 3 5 7 8 3 5 17 15 13 15

Gtr I, w/ Riff A (2 times)

Gm7 C5 Bb5 Gm7 G5 F5 Eb5

Oh, whoa \_

Gm7 C5 Bb5 Gm7 G5 F5 Eb5

I I'm a wheel

## Verse

F5 C5 G5 Eb5 C5

a wheel, I'll roll, I can feel. And you can't stop me turn -

Gtr I

PM --- PM - 4 PM - 4 PM - 4 let ring --- 4 PM - 4

3 5 5 5 6 8 8 3 5 5



F5 G5 F5 C5

in'. I'm the sun, the sun. I'll move, I can run. You'll

PM 4 PM 4 PM 4 PM 4 PM 4 PM 4

1 1 3 1 1 3 3 5 1 1 3 3 5 3 3

E♭5 C5 G5

nev - er stop me burn - in' Get down with fi

Riff B

let ring PM 4

6 8 8 3 5 5 5 3 5 +5 14 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

B♭ Dm

re Lift my spir it high er

15 10 12 10 15 10 12 10 15 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

\*F B♭5 C5

Some - one's scream - ing my

End Riff B Rhy. Fig. 1

PM 4 PM 4

13 10 10 10 13 10 10 10 13 10 10 13 10 1 1 1 3 3 3

\*Bass plays A.

Bb5 G5 Eb5 C5 Gtr. 1 w/ Riff A (1 3/4 times) Gm7

— name Come and make — me ho - ly a - gain. —

End Rhy. Fig. 1

P.M. ---- P.M. ---- let ring P.M. —

C5 Bb5 Gm7 G5 F5 Eb5

I'm the man on the sil - ver moun - tain, yeah —

Gm7 C5 Bb5 Gm7

oh. — The man on the sil - ver moun - tain

NC

Oh, — oh, — oh, — oh, — Oh!

Gtr. 1

Guitar Solo

\*G5

semi - P.M.

1/2

5

\*Chords implied by bass (next 16 bars).

Eb5 C5 F5

[illegible]

The Rose Tree

Ed5 C5 F5

18 20 20/22 22 22 20 17 18

Eb5 C5 G5 A5

# Outro-Chorus

Gtr 1 w/ Riff B

Dm

Bb

Dm

Get down with fi - re.

Lift my spir - it

\*F

Gtr 1 w Rhy Fig.

Bb5

C5

Bb5

G5

high - er.

Some - one's scream - ing my name.

\*Bass plays A

Gtr 1 w/ Riff A (3 1/2 times)

Eb5

C5

Gm7

C5

Bb5

Come and make, make me ho - ly a - gain, oh.

The

Gm7

G5 F5 Eb5

Gm7

man on the sil - ver moun - tain,

yeah.

Oh, I'll get you that much

C5

Bb5

Gm7

G5 F5 Eb5

high - er

Got to lift your spir - it high - er

Gm7

C5

Bb5

Gm7

I'm the man on the moun - tain.

The man on the sil - ver moun - tain.

G5 F5 Eb5

Gm7

C5 Bb5 Gm7

Bb5 C5

oh oh oh oh

C tr

rit.

rit.

# THE MOB RULES

Tune down 1/2 step:  
(low to high) E<sup>b</sup>-A<sup>b</sup>-D<sup>b</sup>-G<sup>b</sup>-B<sup>b</sup>-E<sup>b</sup>

## Intro

Moderately fast ♩ = 138

\*\*A5 G5 A5 N.C.

A5 G5 A5 N.C.

Rhy. Fig. 1

\*Gtr 1 (dist.)

The Intro section consists of two staves. The top staff is for guitar (Gtr 1) and the bottom staff is for bass (TAB). The guitar staff shows a series of chords: A5, G5, A5, N.C., A5, G5, A5, N.C. The bass staff shows a rhythmic figure (Rhy. Fig. 1) with a 1/4 note and a 3/4 note. The tempo is moderately fast at 138 beats per minute.

\*Doubled throughout

\*\*Chord symbols reflect implied harmony

A5 G5 A5 N.C.

D5 G5 D/F# G5 D/F#

The Verse section consists of two staves. The top staff is for guitar (Gtr 1) and the bottom staff is for bass (TAB). The guitar staff shows a series of chords: A5, G5, A5, N.C., D5, G5, D/F#, G5, D/F#. The bass staff shows a rhythmic figure (Rhy. Fig. 1) with a 1/4 note and a 3/4 note. The tempo is moderately fast at 138 beats per minute.

Gtr. 1, w/ Rhy. Fig. 1

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

The Verse section consists of two staves. The top staff is for guitar (Gtr 1) and the bottom staff is for bass (TAB). The guitar staff shows a series of chords: A5, G5, A5, N.C., D5, G5, D/F#, G5, D/F#. The bass staff shows a rhythmic figure (Rhy. Fig. 1) with a 1/4 note and a 3/4 note. The tempo is moderately fast at 138 beats per minute.

## Verse

Gtr 1 w/ Rhy. Fig. 1 (1 1/2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

The Verse section consists of two staves. The top staff is for guitar (Gtr 1) and the bottom staff is for bass (TAB). The guitar staff shows a series of chords: A5, G5, A5, N.C., D5, G5, D/F#, G5, D/F#. The bass staff shows a rhythmic figure (Rhy. Fig. 1) with a 1/4 note and a 3/4 note. The tempo is moderately fast at 138 beats per minute.

1 Close the cit - y and tell the peo - ple that some-thing's com - ing to  
2. Kill the spir - it and you'll be blind - ed, the end is al - ways the same.

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. A5 G5 A5 N.C.

The Verse section consists of two staves. The top staff is for guitar (Gtr 1) and the bottom staff is for bass (TAB). The guitar staff shows a series of chords: A5, G5, A5, N.C., D5, G5, D/F#, G5, D/F#. The bass staff shows a rhythmic figure (Rhy. Fig. 1) with a 1/4 note and a 3/4 note. The tempo is moderately fast at 138 beats per minute.

call.

Death and dark - ness are rush - ing for - ward to  
Play with fire, you burn your fin - gers and

A5 G5 A5 N.C. D5 Chorus E \*D/E

lose take a brie\_ on from the wall, on You've  
your hold\_ the flame, yeah It's

Gtr 1

w/ bar

\*Bass plays E

E D/E

noth - ing to say. They're break - ing a - way.  
o - ver, it's done. The end has be - gun

w/ bar

To Coda ⊕

E D/E Dm7 N.C.

If you lis - ten to fools... the mob

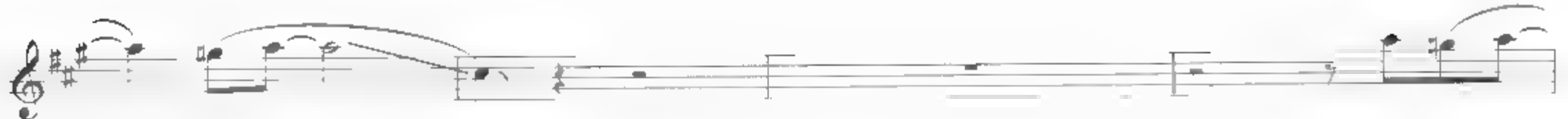
w/ bar



# Interlude

Gtr 1 w/ Rhy Fig. 1 (2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



rules.

The mob.

*D.S. al Coda*

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



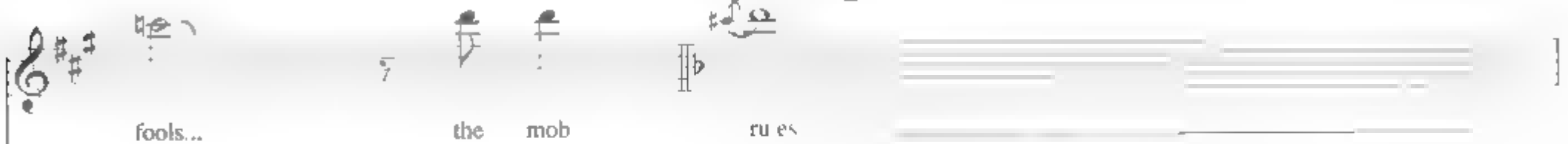
rules

\*w/ delay set for dotted quarter-note regeneration w/ multiple repeats.

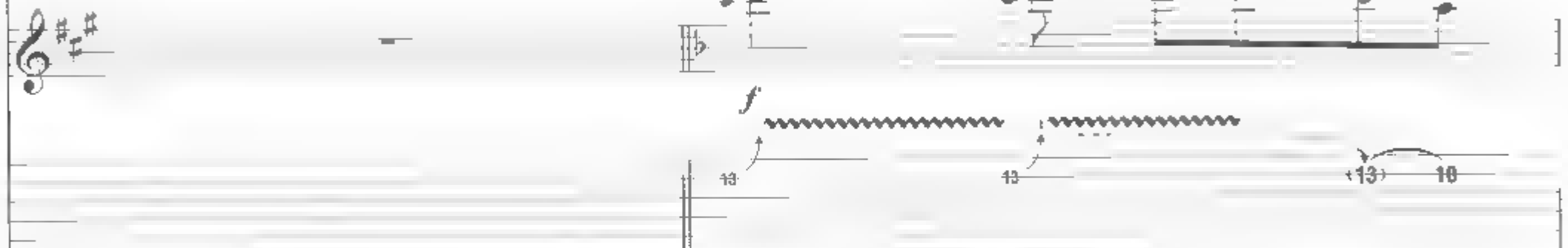
## Coda

### Guitar Solo

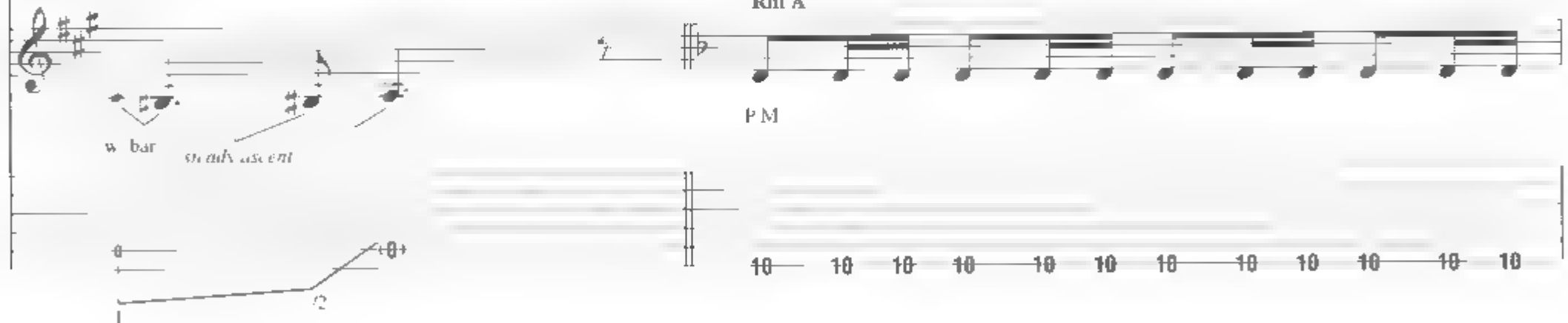
D5



Gtr 2 (dist.)



Gtr 1



Riff A

PM

Bb5



PM

PM

[illegible]

Gtr 2

Bb 9

PM

The first system of musical notation for 'The Little Boat' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass staff contains a bass line starting with a quarter note G2, followed by a half note A2, and then a quarter note B2. The key signature is one flat (Bb), and the time signature is 4/4.

The image shows a page from a musical score for Gustav Mahler's 'The Wind'. The top staff is for the piano, and the bottom staff is for the string quartet. The piano part begins with a 'let ring' instruction. The string quartet part includes various musical notations, including a 'BDS' marking and a 'let ring' instruction. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part features a series of notes, some with slurs and ties, and a 'let ring' instruction. The string quartet part includes a series of notes, some with slurs and ties, and a 'let ring' instruction. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.



A5 G5 A5 NC A5 G5 A5 NC. A5 G5 A5 NC.

Just re - mem - ber it might start roll - ing and take you right back a -

# Outro-Guitar Solo

Gtr 1 w/ Rhy Fig. 1 (till fade)

D5 G5 D/F# G5 D/F# A5 G5 A5 NC. A5 G5 A5 NC. A5 G5 A5 NC. D5 G5 D/F# G5 D/F#

round You re all

Gtr 2

w hat

12 12 12 14 13 12

\*Played behind the beat

A5 G5 A5 NC A5 G5 A5 NC A5 G5 A5 NC D5 G5 D/F# G5 D/F#

tools The mob

(12) 19 (19) 19 (19) 19 17 20 20 (20) 17 20 17 19 20 17 20 17 19

\*\*w/ delay (as before)

A5 G5 A5 NC A5 G5 A5 NC A5 G5 A5 NC

rules

D5 G5 D/F# G5 D/F# A5 G5 A5 NC

20 19 17 20 17 20 17 19 17 20 17 20 17 19 20 17 19 20 17 19 20 17 19 20 17 19

A5 G5 A5 N.C. A5 G5 A5 N.C.

*loco*

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. *Begin fade* A5 G5 A5 N.C.

A5 G5 A5 N.C. D5 G5 D/F# G5 D/F# A5 G5 A5 N.C.

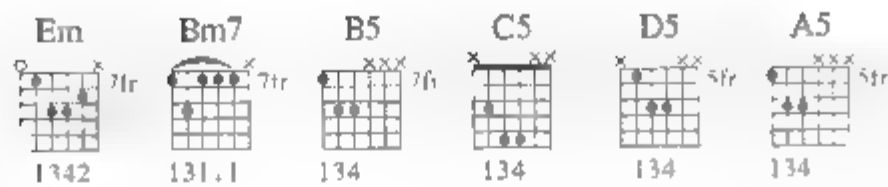
A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. *Fade out*



# NEON KNIGHTS

Words by Ronnie James Dio  
Music by Ronnie James Dio, Terence Butler,  
Anthony Iommi and William Ward



Tune down 1/2 step  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

## Intro

**Fast  $\omega = 190$**

\*\* E5

\*Gtr 1 (dist.)

Play 3 times

D

\*Doubled throughout

\*\*Chord symbols reflect implied harmony

**§ Verse**

2nd time Gtr 2 w/ Fill

E5

Key signature: One sharp (F#). Time signature: 4/4.

Chords: E5, D.

Lyrics: to here it comes a gain / le gions of the brave.

Bridge: Rhy. Fig. 1, End Rhy. Fig. 1, Rhy. Fig. 2.

Chords: D, E5.

Fill 1  
Gtr 2

(12)

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E5

Can't re mem ber when we came so close to  
Time a gain to save us from the jack als

D Dmaj7

PM PM PM PM

D5 Dmaj7 NC E5 D

love be fore  
of the street

End Rhy. Fig. 2

PM PM PM PM

Gtr 1 w/ Rhy Fig 2

E5 D E5 D

Ride Hold on,  
out, pro - good things nev - er last.  
tec - tors of the realm.

E5 D Dmaj7 D5 Dmaj7 N.C.

Noth - ing's in the past, it al - ways seems to come a  
Cap - tains at the helm, sail a - cross the sea of

E5 Chorus D

gain. A - gain and a - gain,  
lights.

Gtr 1

PM PM PM PM

F6 C

a - gain and a - gain, and a

PM 4

7 7

E5 D E5

gain Oh

PM 4 PM 4 PM PM 4 PM 4 PM 4 PM

9 9 9 9 10 9 9 9 9 9 9 9

Verse  
Gtr 1: w/ Rhy Fig. 2 (2 times,  
E5

D E5

2. Cry out to le - gions of the brave.

PM ----- 4

10

D E5 D Dmaj7 D Dmaj7 N.C.

Time a - gain to save us from the jack - als of the street.

E5 D E5 D

Ride out, pro - tectors of the realm

E5 D Dmaj7 D Dmaj7 NC

Cap - tains at the helm, sail a - cross the sea of

lights.

Bridge A5 C5

Cir - cles and rings.

Gtr 1

PM PM P.M. PM

drag - ons and kings. Weav - ing a charm and a

D5 N.C. A C5

spell. Blessed by the night,

D5 G5 A5 C5

D5 NC A G5

ho - ly and bright. — Called by the toll — of the bell —

PM PM

A D C/D NC

Blood - y an - gels fast de - scend - ing

PM

D C/D A5 C5 B5 A5 NC

Mov ing on a nev er bend - ing light.

A5 C5 B5 A5 D C/D NC

Phan - tom fig - ures free for - ev - er.

PM

D C/D F5

Out of shad - ows. shn ing ev er bright

PM

G5 A5 C5 B5 A5 NC.

Ne - on knights.

PM

A5 C5 B5 A5 NC. A5 C5 B5 A5 NC.

Ne - on knights

A5 C5 B5 A5 NC. Guitar Solo E Em

open

Gtr 1

All right.

Gtr 2 (dist.)

f

(cont in slashes)

Bm7 B5 C5 D5

*let ring*

PM

Em A5 D5

PM

C5 D5 Em Rhy Fig. 3 Bm7

B5 C5 D5 Em

A5 D5 C5 D5 End Rhy Fig. 3



Gtr 1 w/ Rhy Fig. 3 (1 7/8 times)  
Em

Bm7

B5

Gr 2

loc

C5

D5

Em

A5

D5

C5

D5

Em

Bm7

B5

C5

D5

Em

A5

D5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes, some beamed together. The second system continues the melody on a single staff, featuring more complex rhythmic patterns including triplets and sixteenth notes, as well as various rests and phrasing slurs.

CS

125

B5

1924 年

City 2

Gtr 1

Gtr 1

Measures 1-5: Treble clef, key signature of one sharp (F#). Measure 1: Chord (F#, A, C). Measure 2: Chord (F#, A, C). Measure 3: Chord (F#, A, C). Measure 4: Chord (F#, A, C). Measure 5: Chord (F#, A, C) with a slash through the 4th string. Measures 6-10: Chords with fret numbers 4, 4, 2, 4, 4, 2, 4, 4, 2, 4.

D.S. *al Coda*

N.C

[illegible]

# ⊕ Coda

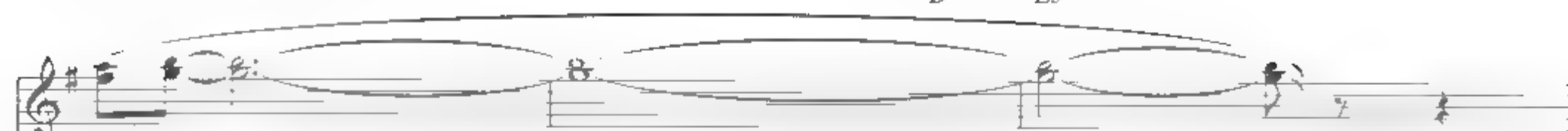
## Outro-Guitar Solo

Gtr 1 w/ Rhy Fig 1 (till fade)

E5

D

E5



gain.

Gtr 2



PH

PH

12

14

(14)

12

14

12

14

(14)

12

14

12

14

12

10

12

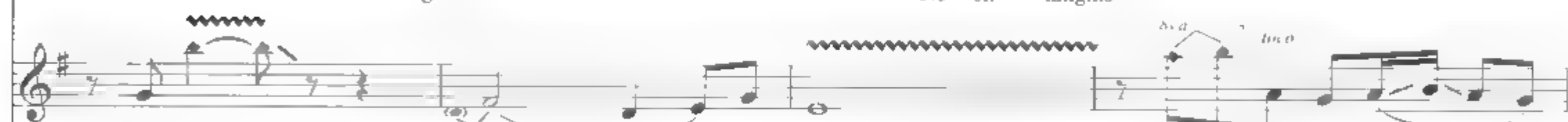
Pitch D

E



Ne - on knights

Ne - on knights



PH

slight PH

PH

18

12

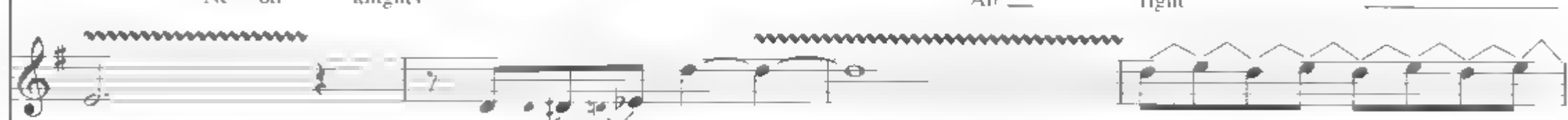
(12)

Pitch B



Ne on knights

All right



7

14

12

7

(7)

7

(7)

(7)

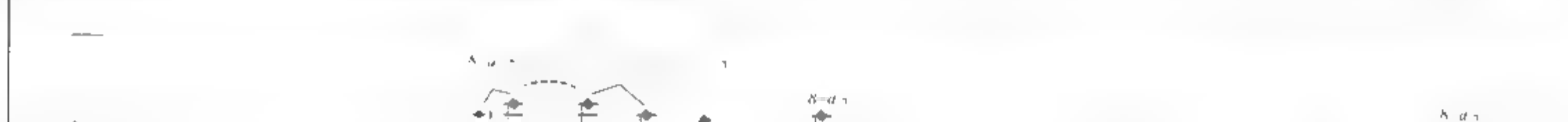
(7)



D

E5

D



PH

PH

PH

(7)

(7)

8

9

7

9

9

7

9

7

9

7

9

7

5

7

5

7

Pitch B

Begin fade

E5 D E5

7 5 7 7 7 5 7 7 12 14 12 14 12 14 12

D E5 D

PM PM

14 12 12 12 14 12 10 12 10 10 12 12 10 12 12 12 10 12 10

E5 D E5 D

PH

Pitch G E

14 14 14 14 14 12 15 0 12 14 14 12 15 12 15 12 12 12

D E5 D

14 12 14 14 12 14 14 12 14 12 12 14 12 10 12 10 12 14 12 12

Fade out

E5 D E5

12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

# RAINBOW IN THE DARK

Words and Music by Ronnie James Dio,  
Jimmy Bain and Vinny Appice

## Intro

**Moderate Rock  $\downarrow = 120$**

Gtr 3: w/ R.f. A (4 times)  
 1 2 3  
 G5 A5 F5 G5 N.C.  
 \*Gtrs 1 & 2 (dist.)  
 TAB  
 \*Compositional arrangement  
 Verse  
 A5 F5 G5 N.C.  
 1. When there's light - ning, you know it al - ways - brings -  
 Je - mons do they ev - er let -  
 Rhy. Fig. 1  
 me down go ' 'cause it's free  
 you go ' When you try, -  
 End Rhy. Fig. 1

[illegible]

Gtrs. 1 & 2. w/ Rhy. Fig. 1 (3 times)

A5 F5 G5 N.C. A5 F5 G5

and I see that it's me who's lost and nev - er found.  
do they hide deep in - side? Is it some - one that you know?

A5 F5 G5 N.C.

I cry out for a mag - ic. I feel it danc - ing in the  
You're just a pic - ture, you're an im - age caught in

A5 F5 G5 A5 F5 G5

light time It was a cold, lost my  
We're a lie, you and

N.C. A5 F5 G5

hold I. to the shad - ows of the night.  
We're words with - out a rhyme.

Chorus E5 F5 E5

There's No } sign of the morn - ing com - ing,  
no }

Gtrs. 1 & 2 Rhy. Fig. 2

Gtrs. 1 & 2. w/ Rhy. Fig. 1 (1st 3 meas.)  
1st time. Gtr. 3: w/ Riff A (2 times)

F5 G5 A5 F5 G5

you've been left on your own, like a rain - bow in the dark,

End Rhy. Fig. 2

NC A5 F5 G5 1 Gtrs. 1 & 2 w/ Fill 1

just a rain - bow in the dark. Do your  
just a rain - bow in the dark.

2. Guitar Solo Gtrs. 1 & 2 w/ Rhy F.g. 1 (1st 2 meas) (8 times) A5 F5 G5 N.C.

Yeah!

Gtr 4 (dist)

PM

A5 F5 G5 NC A5 F5 G5

PM

NC A5 F5 G5

PM

Fill 1 Gtrs 1 & 2

PM



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the lyrics 'The Rose Tree' are written below it. The second system continues the melody and lyrics. The score is a simple, folk-style melody.

[illegible]

Gtrs. 1 & 2 w/ Rhy Fig. 2

E5

F5

E5

Loco

13 15 13 12 13 12 10 12 10 8 10 8 12 18 | 12 13 12 10 12 13 12 13 12 13 12 10 12 10

F5 G5

Harmonics

Pitch: E

12 14 12 10 12 10 9 11 9 7 9 7 5 7 5 4 6 4 0 2 4 2 2

7 7 5 7 5 7 5 7

### Interlude

Gtrs. 1 & 2 w/ Rhy Fig. 1 (1st 3 meas.)  
Gtr 4 tacet

A5 F5 G5 N.C. A5 F5 G5

Gtrs. 1 & 2. w/ Rhy. Fill 1

### Verse

Gtrs. 1 & 2 w/ Rhy Fig. 1 (4 times)

A5 F5 G5 N.C. A5 F5 G5

light ning, you know it al - ways brings me down, 3. When I see

A5 F5 G5 N.C.

cause it's free and I see that it's me who's lost and nev - er

A5 F5 G5 A5 F5 G5

round Feel the mag ic

N.C. A5 F5 G5

I feel it float ing in the air But it's fear

A5 F5 G5 N.C. A5 F5 G5

and you'll hear it call ing you Be - ware look out

Outro-Chorus

E5 F5 E5 F5

There's no sight of the morn - ing — com - ing, there's no sign of the day. —

Gtrs 1 & 2

E5 F5 G5

You've been left on your own — like a rain - bow,

Gtrs. 1 & 2: w/ Rhy Fig. 1 (1st 2 meas.) (till fade)

Gtr 3: w/ Riff A (4 times)

A5 F5 G5 N.C. A5 F5 G5

like a rain - bow in the dark.

N.C. A5 F5 G5 N.C.

Yeah, — yeah, — You're a rain - bow — in the

Begin fade

A5 F5 G5 N.C.

dark

N.C. A5 F5 G5 N.C.

just a rain - bow — in the dark. No sight — of the morn -

Fade out

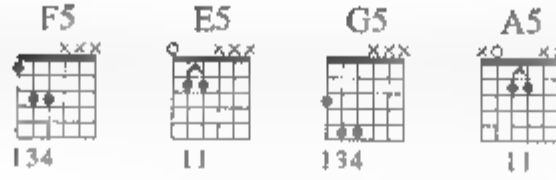
A5 F5 G5 N.C. A5 F5 G5

ing — No — rain - bow in the dark.

# SACRED HEART

Words and Music by  
Ronnie James Dio, Jimmy Bain,  
Vivian Campbell and Vinny Appice

**Tune down 1/2 step:**  
(low to high) **E-A-D-G-B-E**



## Intro

**Modestly slow Rock ♩ = 96**

(Sound effects) 14 sec

A5 G5/A A5 G5/A A5 G5/A A5 F5

Rhy. Fig. 1

\*Gtrs. 1 & 2 (dist.)

*f*

TAB

\*Composite arrangement

End Rhy. Fig. 1

A5 G5/A A5 G5/A A5 G5/A A5 G5/A

PM -- 1 PM 1

\*\*1/2

\*\*Bend towards floor, allowing other notes to ring

[illegible]

F5 NC Verse A5

1. Hey, the old ones speak of win - ter, the young ones praise the sun, — and

F5 A5

time just slips a way. Oh Run - ning in - to no - where,

PM PM PM PM

F5

turn - ing like a wheel, and a year be - comes a day, hey.

PM PM PM PM

Pre-Chorus

D5 C5/D D5 C5/D D5 C5/D D5 A5

When - ev er we dream, that's when we fly

PM

D5 C5 D D5 C5 D D5 C D Dm C5 D D5

So here is a dream for just you and I

PM

E5 \*F C5 G/B

We'll find the sa - cred heart

\*Chord played by kybds

# Chorus

Gtrs 1 & 2 w/ Rhy Fig. 1

A5 G5/A A5 G5/A A5 G5/A A5 G5/A F5

some - where bleed - ing in the night, yeah

A5 G5/A A5 G5/A A5

Look for the light and find the sa - cred

F5 Verse A5

heart, Oh. 2. Here we see the wiz - ard

Gtrs 1 & 2

15ma loco \*\*15ma

PH FM PH

Pitch F

\*\*Refers to harmonic only

F5 F(#4)

star - ing through the glass and he's point - ing right at you. Now

PM PM semt-harm.

A5 F(#4)

you can see to-mor-row, the an-swer and the lie, and the things you've got to do.

Bridge

A5 F5 G5

Yeah Oh. Some-times you nev-er fall and,

F5 G5

ah, you're the luck-y one. But,

F5 G5 F5 G5

oh, some-times you want it all. You've got to reach for the sun.



# Chorus

Gtrs. 1 & 2 w/ Rhy Fig. 1

A5 G5/A A5 G5/A A5

G5/A A5 G5/A F5

and find the sa - cred heart

A5 G5/A A5 G5/A A5

some - where bleed - ing in the night.

Oh, look to the

G5/A A5 G5 F5 G5 F5

Guitar Solo

light

Gtr 3 dist

semi-harm. P.M.

Gtrs. 1 & 2

semi-harm. grad bend

A5 G5/A A5 G5 A A5

cont in slashes

Gtrs. & 2

Ctr 3

PM

E5 F5

G5 A5 E5

w/bat

sack

F5

G5

(cont. in notation)

3. Well, you

## Verse

A5

Gtr 3 tacet  
F(#4)

fight to kill the drag - on, you bar - gain with the beast, ... then you sail in - to a sigh

Gtr 3

Gtrs &amp; 2

A5

You run a - long — the rain - bow and

Gtrs 1 &amp; 2

F(♯4)

nev - er leave the ground. \_ Still you don't \_ know why. \_

Pre-Chorus

D5 C5/D D5 \*F5/D D5 C5/D D5 F5/D

When - ev - er you dream, \_ you're hold - ing the key \_

\*Bass plays D

A5 \*\*D5/A C5/A A5 D5 C5/D D5 F5/D D5

It o - pens the door \_

\*\*Bass plays A.

C5/D D5 F5/D F5 G5 C5 G/B

to let you be free, \_ yeah, \_ and find the sa - cred heart \_

# Chorus

Gtrs. 1 & 2: w/ Rhy Fig. 1

A5 G5/A A5 G5/A A5

some-where bleed - ing in the night. Yeah

Run for the light and you'll find the sa - cred heart.

Gtrs. 1 & 2 w/ Rhy Fig. 1 (last 4 meas., 2 times)

G5/A A5 G5/A F5

A shout comes from the wiz - ard, the

sky be - gins to crack, and he's look - ing right at you. Quick!

A5 G5/A A5 G5/A A5

G5/A A5 G5/A

Run a - long the rain - bow be - fore it turns to black.

Gtr 3

Run a - long the rain - bow be - fore it turns to black.

Gtrs. & 2

Run a - long the rain - bow be - fore it turns to black.

\*Chord played by kybds

A5 G5/A A5 G5/A A5

98



G5/A A5 G5/A F5

ah, you're the luck - y one.

Gtrs 1 & 2

PM -----

A5 G5/A A5 G5/A A5

Oh. Some - times you need it all. — You've got to

Rhy. Fig. 2

PM -----

*Begin fade* G5/A A5 G5/A F5

reach for the sun

End Rhy. Fig. 2

PM ----- PM ----- PM -----

Gtrs. 1 & 2. w/ Rhy. Fig. 2 (till end)

A5 G5/A A5 G5/A A5

and find the sa - cred heart. —



G5/A A5 G5/A F5 A5 G5/A A5 G5/A A5

Yeah, bleed - ing in the night, yeah,

G5/A A5 G5/A F5

yeah, We'll find the sa - cred heart.

A5 G5/A A5 G5/A A5 G5/A A5 G5/A

Gtr 3

PH 1/2 3 grad. bend 1/2 grad. bend

Pitch: F# G# F# G# F#

\*Refers to harmonics only

F5 A5 G5/A A5 G5/A A5

12 10 9 12 10 9 12 5 4 5 4 5 7 5 6 5 6 5 7 5 5 7 5 4 4 5 5 4 5 4 7 4

G5/A A5 G5/A

Fade out

17 17 15 14 14/17 20

# STAND UP AND SHOUT

Words and Music by  
Ronnie James Dio and Jimmy Bain



## Intro

Fast Rock  $\mu = 216$ 

N.C. C5/A  
Rhy. Fig. 1

B5. A

N.C.

C5/A

\*Girs. 1 & 2 (dist.)

\*Corporate arrangement

1. It's the

End Rhy. Fig. 1

Rhy. Fill 1

End Rhy. Fill 1

P.M.

P.S. steady gliss

### Verse

Grs. 1 & 2: w/ Rhy Fig. 1 (3 3/4 umcs)

N.C. C5/A

B5/A

N.C.

C5/A

same wings old of song. steel. You got ta be nev - some - where at ly some -

C5 B5 D5 NC C5 A B5 A NC C5/A

time, and they nev er let you fly  
you, You on ly seem to crawl

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

It's like bro - ken glass — you get cut be - fore — you see —  
You've been nailed to the wheel, — but nev - er real - ly turn -

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

it ing, So You know you've pen got to up your want it eyes all

C5 B5 D5 Chorus C5/A E5

You've got de - si -

Gtrs. 1 & 2 Rhy. Fig. 2

re, so let .it out

N.C. C5/A F5 N.C. C5/A

You've got the pow - er. Stand up and shout!

N.C. End Rhy. Fig. 2

You've got the pow - er. Stand up and shout!

Pitch: F F F  
\*Refers to harmonics only (next 2 meas.).

1st time, Gtrs. 1 & 2: w/ Rhy Fig. 1 (2 times)  
 2nd time, Gtrs. 1 & 2: w/ Rhy Fig. 1 (1 3/4 times)

N.C. C5/A B5/A N.C. C5/A C5 B5 D5 N.C. C5/A

Shout! — Stand up and shout! —

1. B5/A N.C. C5/A C5 B5 D5 B5/A N.C. C5/A

2. You've got Let it out! —

Gtrs. 1 & 2: w/ Rhy Fig. 1  
 C5 B5 D5

Gtr. 3 (dist.)

*f*

0 12 11 0 13 12 0 14 13 0 14 14

**Guitar Solo**

B5 D5 B5

Gtrs. 1 & 2

Gtr. 3

PM

semi-harm

PM

PM

semi-harm

PM

semi-harm

14 5 0 2 (2) 0 0 4 (4) 0 0 7

A5 B5

PM

*f* *sm* *ten*

PM

PH

PM

1 2

9 9 (9) 7 9 9 (9) 7

Pitch D2 G2 A C2 A

D5 B5

PM

*f* *sm* *loco*

PH

14 15 14 17 14 15 14 15 14 17 14 15 14 17 16 15

G2 A2 G2

A5

B5

P.M.

14 16 14 16

21 19 22 19 21 19 21 19 22 19 21 19 21 19 22 19 21 19

D5

B5

P.M.

22 19 21 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19

A5

B5

P.M.

22 19 22

22 19 22

22 19 22

22 19 22

22 19 22

grad release

PH

22 19

\*Both strings caught and bent w/ ring finger

D5

B5

A5

P.M.

Inc 2

19 22 21 19 21 19 21 19 21 19 21 19 21 19 21 19 21 19

Otrs. 1 & 2 w/ Rhy Fig. 1 (2 times)  
N.C. C5/A

B5/A

N.C.

C5/A

C5

B5

D5

NC. C5/A B5/A NC. C5/A

# Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 1 (1 3/4 times), Gtr. 3 tacet  
NC. C5/A B5/A

C5 B5 D5 NC. C5/A B5/A NC. C5/A

3 You are the strong - est chain — and you're not just some re - flec -

C5 B5 D5 NC. C5/A B5/A NC. C5/A

- tion. So nev - er — hide a gain.

# Chorus

C5 B5 D5 C5/A E5 NC C5/A

You are the driv er

Gtrs. 1 & 2 PM PM 1 PM 1 PM 1

F5 NC C5/A NC G5

you own the road — You are the ti

PM PM 1 PM 1



NC. C5/A B5/A NC. C5/A C5 B5 D5

Gtr 3

NC. C5/A B5/A NC. C5/A

15ma 1 loco PH grad bend 1 2 PM PM PM

Pitch: G

C5 B5 D5 NC C5/A B5/A

15ma 1 loco 15ma 1 15ma 1 15ma 1 15ma 1 loco

PM 1 PH PM PH PM PH PM PH PM PH

Pitch: G G C G G

NC C5/A C5 B5 D5 NC C5/A

semi-harm. PM

B5/A NC. C5/A C5 B5 D5

15ma 1 loco PH

PM semi-harm. PM semi-harm. PM

Pitch: A



NC. C5/A B5/A NC. C5/A

PM P.M. - - - 1/4

C5 B5 D5 NC C5 A

grad. bend semi harm PH \* 5ma

Pitch: C5  
\*Refers to harmonics only (next 3 meas.).

B5/A NC C5 A

5ma PH PH PH

Pitch: D# E B C#

C5 B5 D5 C5

Free time

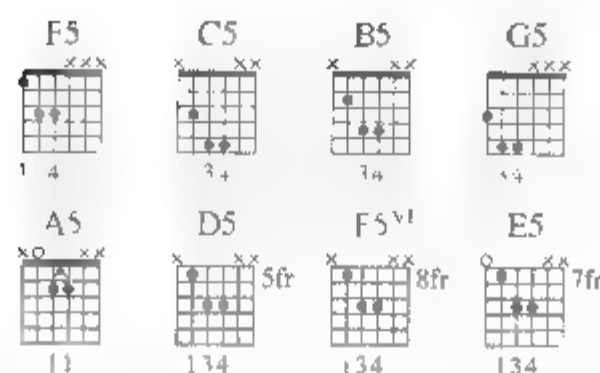
Gtrs. 1 & 2

PM



# WE ROCK

Words and Music by  
Ronnie James Dio



## Intro Moderately fast Rock $\text{♩} = 160$

\*\*Am  
\*Gtrs. 1 & 2 (dist.)

*Play 3 times*

\*Composite arrangement  
\*\*Chord symbols reflect basic harmony

F5 C/E D7(no3rd) C/E F5 C/E Am

Gtr 3 (dist.)

*f*

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr 3 tacet

Gtrs. 1 & 2

F5 G5 E5 C5 B5

End Rhy. Fig. 1

Verse  
A5

Am

1, 3 You watch their fac - es,  
2. We pray to some - one.

you'll see the trac -  
But when it's said —

G5

es and of the things they want to be but on  
and done, it's real - ly all the same with

Am

just ly a we can see. —  
dif - f'rent name. —

A5

So They come for kill -  
man - y voic -

Am

ing. es all They leave and still —  
giv - ing choic -

C5

it es. seems - If we the lis - ten that's left they be - hind, oh, can oh, say, oh,

P.M. 4

To Coda

A5

Gsus4

G

pen - e - trate your mind. But we'll sail on. we can find the way. But we'll sail on.

Rhy. Fig. 2

Gsus4

G

Gsus4

G

Gsus4

G5

sing a song, car - ry on 'Cause we

End Rhy. Fig. 2

## Chorus

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1

Am

rock! We rock! We rock! We rock!

1 2

F5 C5 B5 F5 G5 A5 B5 C5 D5

Gtrs. 1 & 2 Rhy. Fill 1 Gtrs. 1 & 2 End Rhy. Fill 1

(cont. in notation)

We rock We

Gtr 1 w/ Rhy Fig. 1  
Am

rock! We rock! We rock! We

rock! We rock!

Gtrs 1 & 2

rock! We rock!

(cont. in slashes)

Guitar Solo  
D5  
Rhy Fig. 3

rock! We rock!

D5 B5 C5 G5 End Rhy. Fig. 3

rock! We rock!

F5 F5 VIII Gtrs. 1 & 2 w/ Rhy Fig. 3 D5 B5

rock! We rock!

E5  
 Gtrs. 1 & 2 w/ Rhy Fig. 1  
 Am  
 (We rock!  
 14 15  
 15 15  
 13 12

# ⊕ Coda

Gsus4 G Gsus4 G Gsus4 G

Sail on, sing a song,

12

Gsus4 G

Gtr 1: w/ Rhy Fig 2  
G6 G5 G6 G5 G6 G5 G6 G5

car - ry on. 'Cause we

Gtr 2

## Chorus

Gtrs. 1 & 2: w/ Rhy Fig. 1  
Am

rock! We rock! We rock!

Gtrs. 1 & 2: w/ Rhy. Fill 1  
F5 G5 A5 B5 C5 D5

Gtrs. 1 & 2: w/ Rhy Fig. 1 (1st 4 meas., 2 times)  
Am

\*Am/F

We rock! We rock! We rock!

\*Bass plays F

Am Am/F

We rock! We rock!

## Outro

Gtr 1 w/ Rhy. Fig. 1 (1st 4 meas., till end)  
Am

Ride out, stand and shout, car - ry on

Am/F

Gtr 3

9 7 7/9 7 9 10 7 (7)





Am

Let's rock!

Am/F

We rock! We

Am

rock!

Am/F

We rock!

8va

grad. bend

Am

Sail on.

8va

3

# Guitar Notation Legend

Guitar music can be notated three different ways: on a musical staff, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

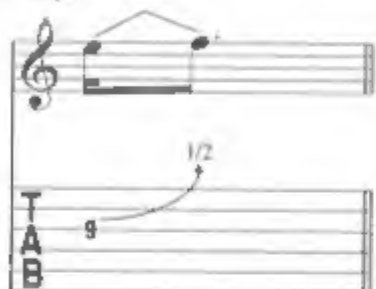
**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

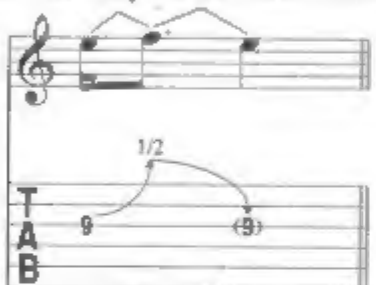
Strings: 

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**WHOLE-STEP BEND:** Strike the note and bend up one step.



**PRE-BEND:** Bend the note as indicated, then strike it.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



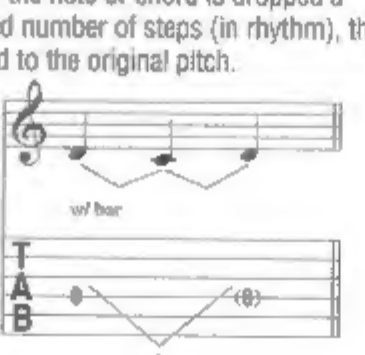
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



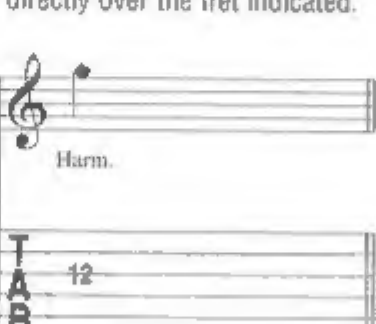
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



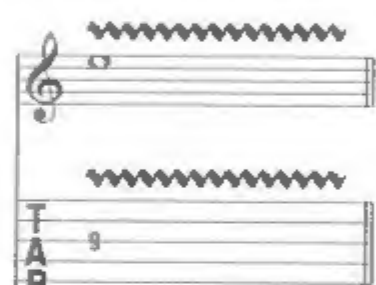
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



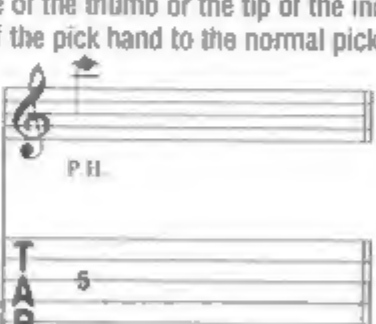
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

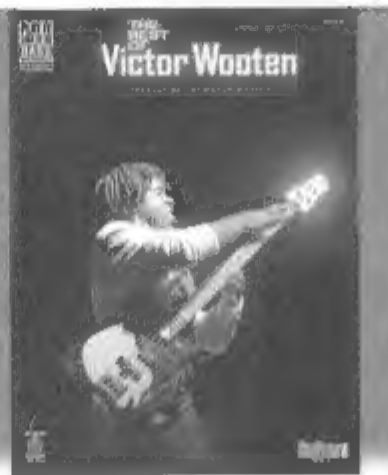




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LIKE IT IS**  
**GUITAR**  
WITH TABLATURE  
NOTE-FOR-NOTE  
TRANSCRIPTIONS

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